Book Reviews

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BOOKS.

Books are tools of all trades. Not the most technically educated scion of this technically educated generation is wholly exempt from the use of them. And the use of books, like that of other tools, must be taught and learned.

I have been led to pen these self-evident remarks by a long and irritated experience of the *abuse* of books. Even the bookworm will turn at last, to utter his protest against the planting of the Philistine heel. And since Philistinism is in many cases the outcome of sheer ignorance—for which, as I shall try to show presently, there are causes enough—the protest uttered here may not be altogether unavailing.

Notice that convenient abstraction, the "ordinary man," in the act of taking down a volume from its shelf. He hooks the forefinger of his right hand over the back of the book, pulling outwards the little strip of cloth or leather that projects above the level of the smoothed top of the pages,—the 'headband,' as binders call it,—while he plants his thumb flatwise against the lettering of the title. It is a most scientific arrangement; the thumb acts as fulcrum, the finger as lever. And it is partially successful. For the first fifty times, the volume probably yields; it is true that the gold letters suffer,—but then we are a practical people. But the fifty-first time it does *not* yield; the uppermost strip of binding, if cloth, tears vertically, if leather, comes away laterally. There are few buyers of second-hand calf-bound books that have not to mourn the shakiness of backs; few owners of libraries that do not watch with trembling the actions of a friend in detaching their favorite editions from the wall. And yet it is so easy to take a book out rightly, if one knows how! The thumb is not wanted at all. The first and second fingers should be laid upon the marbling or gilding of the pages—the smoothing and tinting are intended to keep out dust and prevent dirt-marks from showing—and a steady pressure exerted, outwards. The pressure must be light, or the lower edge of the back will suffer, in its capacity of fulcrum. If the volume does not yield readily, it may be rocked inwards, and then outwards. If the shelf is very closely packed (some book-owners allow this, in their desire to be free of warping of the covers, to which our system of heating renders us espe-

cially liable) the book must be held a moment, while its companions to right and left are thrust in upon the shelf. But where the proprietor of a row of octavos reveres them sufficiently to think of their bindings at all, he will probably not be unwilling to pay the necessary cents for the making of dummy volumes of wood, which can be removed before the books themselves are touched.

In ninety-nine cases out of a hundred, the two-finger method requires no more time than the method of finger-and-thumb. And one surely need not be a bibliomaniac to see the arguments in its favor, and to proselytize in its cause. Turn now to another instance, and consider the average book-*holder*. It is, I suppose, inevitable that readers hold a volume in one hand. This is never quite easy, the book being composed of two symmetrical halves. Strict nicety of handling demands either a book-rest, with hands free to regulate it, or the taking of each cover in a hand, the surface of the thumb resting lightly against the edge of the open pages, at about a third of the distance from below upwards. The thumb, in this position, should in no case be allowed to rest upon the surface of the pages, since climate and household arrangements forbid an absolute cleanliness of skin. But, as I said, one-hand holding seems inevitable. And all too frequently the wrong of the position is preferred to the right. The thumb is splayed, face down, in the median line, not only leaving its imprint on the lower margin of both pages, but forcing the body of the book upwards, out of its covers. The right way, again, is perfectly easy: the hand must be used as a book-rest,—the three middle fingers supporting the volume from behind, while one page is kept in place by the nail of the little finger, and the other by the side-pressure of the first joint of the bent thumb.

If the plea of ignorance be held sufficient excuse for sinning in these two cases, the same cannot be said of faulty cutting. Very few people, even among the cutters of works in large private or public libraries, cut properly, that is completely, to the innermost fold of the leaves. Generally things are so managed that some quarter of an inch remains uncut; and the reader, justifiably assuming that a book is meant to be opened, tears off a little semi-circular scrap from the weaker page. Annoyed by this, he picks at the superfluous fragment, and removes with it a portion of the other page, thus effecting a double defacement. Over and over again I have bought second-hand volumes marred in this way. Yet it should hardly need to be stated that the work of the paper-knife is incomplete until there has been a final pressure of the blade directly inwards, towards the back of the book. Better slit a quarter of an inch down than stop a quarter of an inch short.

The man who turns down pages, in place of having a book-mark; who writes his name on the title-page, instead of either using the fly-leaf for an autograph or the cover for a book-plate or printed label; who lays a book down open, cover upwards, thereby breaking its binding, and most probably soiling two pages—that man is, perhaps, hardly to be argued with. He, as Aristotle would say, is wicked from fixed habit. But even he is not so bad as the individual—and there are many such, alas! in otherwise educated circles—who wets his finger for each leaf that he turns. We are supposed to be civilized; we have Laboratories of Bacteriology and Institutes of Preventive Medicine; and the stranger within our library gates finds multitudes of our books impressed with the brown finger-print in the upper or lower corner of the right-hand page. It is not a pleasant subject to talk about. The private remedy is plain:—present the borrower with the disfigured volume, and never lend to him again. But what is to be done for the protection of the books in

public libraries and their readers? I can only suggest that every offender observed should be reported, and debarred from the use of the library for a certain time,—his offence and its punishment being posted up for all to see.

Such are some of the abuses, and such their possible remedies. Let me not be misunderstood to imply that books are for show, and not for using. It is because they are instruments of use that they ought not to be abused: one does not employ a chisel to take out screws, or a razor to point pencils. A book that has been well and truly used, and has grown old and shabby in the using, is a book to be respected, if it has belonged to another, to be loved, if it is one's own. Long use is not misuse.

One of the chief causes of misuse I take, as I said above, to be sheer ignorance. It is impressed upon us as children that chipped china and dented mahogany are somehow undesirable in the drawing and dining-rooms; but access to the study is denied us, and the books that we handle we are more or less expected to injure. Beyond a vague injunction to "be careful," we are left to ourselves. The result is that *our* books appear to us differently from the books of the house; they are either school-books, heartily disliked, or play-books, which we like, indeed, but to which we have no idea of owing any duty of careful treatment. Misuse that has arisen in this way can often be checked by remonstrance, even though the culprit have no spark of the genuine book-love in him. But there are other and more effective causes; among the chief of which I cannot hesitate to place the number and accessibility of public libraries. Library volumes are the Phrynes and Aspasias of book society,—without the attractiveness of their human prototypes. They are no man's property, yet at the beck of every man. They are passed from hand to hand, popular according as they are companionable to the purpose of the moment, and flung back unregretted, when they have been squeezed of amusement or information, to the place from whence they came. This ought not to be so, it may be said; a volume which is useful to thousands is worthy of more respect than its sister, bound to the shelf of the single owner. To which I reply that human nature is still so far individualistic that most scholars prefer not to work with a borrowed book; while the rank and file of those who frequent a library regard the care of its contents as a duty devol.ing not on them but on the institution, and, as a matter of course, take liberties with its property which they would not take with their own. They are not wholly to blame; the human mind is eminently suggestible, and library-books tend to reach a dead-level of grime and shabbiness which becomes the expected character of the library-book as such. Is it raining? Never mind! It is only a library-book, and the cover can be wiped off. Is a page by some chance uncut? It is only a library-book, and to use one's finger will save the trouble of getting up for a paper-knife.

I am not arguing, of course, that the borrowers from libraries deliberately misuse, still less that they purposely disfigure the books lent them. Many persons are, in their way, particularly careful of them; and the general usage, so far as I have had opportunity to observe it, is in intention good. But I *am* arguing that the prevalence of libraries makes the standard of usage a low one. Since there is no one to teach us how to use books, we must have recourse to the universal teacher, experience. But the method of experience is the method of reward and punishment; and to derive benefit from it to the full extent, we must adventure something of our own.

Another reason for the misunderstanding of the function of books is the nature of the usual "parlor" bookcase. This is an article of furniture, akin in ap-

pearance to the chiffonier, which might just as well be stocked with geraniums or hand-painted china as with the volumes it is intended to hold. For, in the first place, it attempts itself to be decorative; it is a piece of ornamental furniture. Who can blame its owner for looking at its contents mainly as a superfluity of ornament? Then, again, consider the apportionment of its space. Behold the top shelf neatly placed for the reception of 16mos; the second arranged for 12mos; the third for octavos; the fourth for royal octavos; and the lowest for these, marshalled between the occasional quartos! Was ever anything more absurd? If books are scientific instruments, then the bookcase must be regarded as are the cases of other such instruments,—as something altogether subsidiary to that which it contains. The student demands from a bookcase that it is easily moved, that it protects his books, that it fits any room. One of the best forms, which meets all these requirements, is a plain box of polished wood, with an inside height of 10½ inches, and a length, say, of 30 or 36 inches. The box must be conceived of as lidded, but lacking a side,—the side that faces you; and the height of it is the height of this side. Note the advantages of the form. Each box represents a shelf of the ordinary case. It can be very cheaply made; and no more need be procured than one has books to fill. Books can be arranged by subjects: it is but rarely nowadays that the working library must contain folios. The boxes can be piled to any height against any kind of wall. They can be shifted, as the library increases, so that there is no necessity of handling the books themselves every time that a readjustment of them is made. They are neither ornamental nor ugly, but unpretentious, and altogether secondary to their contents. Lastly, they make good travelling-cases; since it is only needful to well fill them, and screw a board over the open side, to be able to entrust them to the tender mercies of the freight-car. Of course the screws leave holes; but these can be concealed by the cloth or leather fringe which—unæsthetic as it is—can hardly be dispensed with, if the tops of the volumes are to remain permanently clean.

Opinions will differ while men do; and that, Professor Huxley tells us, will be always. I am writing of the student, who would keep his books decently, if he knew how, and who has not the means to secure the Chippendale tabernacles of satin-wood or mahogany upon which Mr. Andrew Lang bends a favoring eye. To him I strongly recommend the box system. If he possesses many books, and his abiding-place is sure, it does as well to run up a fixed shelf-scaffolding against the study wall—care being taken that the circulation of the air between wall and books is allowed for. Adjustable shelves are in my own experience no more than weariness and vexation of spirit. Space is lost, and inconvenience gained, at either end of the shelf. And the total economy of room, if subject-matter is made the basis of arrangement, is quite insignificant.

From the book-owner and the book-houser I turn to the bookbinder. The evil deeds of the binder's shears have been sung time and again; I shall not dwell upon them. Some bookbinders can be cajoled or coerced into moderation in this respect. Personally, I have the upper edges of a bound volume cut and gilt—this to keep out the invading dust—but leave the inside and lower margins intact. It is a matter of taste. But the cardinal sin of the binder of this generation seems to be *tightness* of binding. A book is written to be opened; but how many books, on their return from the bindery, will open flat-leaved, and remain open? Usually there is an ominous cracking; and the reckless man who disregards it finds that he has split the pages to the quick. Then the book lies flat enough; but the same process must be

repeated from beginning to end of its sheets,—and what is the good of the binding? Wherefore, reader, if you have discovered perchance the binder that bindeth strongly but exceeding loose, make much of him, and share him with the author of these lamentations. He is rare upon the earth, and beside him the blackest swan will pale.

But strongest of all the foes of books, when he is their foe, is the publisher. The publisher errs because the public allows it; and the public allows it from want of better knowledge. And this knowledge is either more technical than that whose lack I have been bewailing in the previous portion of this paper, or it is knowledge of the history of æsthetics, so that the requirements to be made in its name will not meet with such ready acceptance. Yet one or two things are clear enough. Text-books should not be made too heavy. I had one to review recently, which turned the scale at three pounds avoirdupois. Think of carrying four or five of the kind from lecture to lecture, for a whole morning! Again, books that are meant to be read should not be published, in this climate, in white covers—as a good many are. And it would be well if all were issued—for climatic reasons, again—with the top edges cut and ruddled or gilt. Once more, there should be a limit of thickness to every form of volume,—the 12mo, 8vo, etc. All these things, I think, are fairly obvious. Not less so, on consideration, is the following statement: that no book should be printed upon absolutely white paper. Very many current *éditions de luxe* offend in this respect; the glistening black ink contrasts harshly with the dead white paper, with a most trying effect upon eyes grown critical from much reading. Bad psychology, bad physiology, bad æsthetics. The right paper is a dull cream, only so far removed from white as to be appreciably not white. The white-paper volumes which I have in mind are repellent to the true book-lover; though they probably have a market among the more wealthy,—who can afford to give them away. They must disappear as canons of taste are purified. And with them will go the lined papers. Even such mildly cross-lined paper as is used by the Clarendon Press is needlessly tiring; much more so that employed by so many American firms,—white, with broad vertical or horizontal stripes. It makes reading a burden.

I believe, too, that the illustrated books—I mean, the editions of standard works, bedizened with process illustrations of different kinds, and advertised as "gift-books"—must and will be done away with. Is it anything less than impertinence to an old friend, to turn him out upon the world decked in these modern furbelows? What we want is himself, as we have known him. Who can say that these same process pictures will not, a generation hence, be in every-day use for theatrical posters and advertisements? If they have value of their own, as the work of a particular artist, let them be published in a portfolio, apart from the text,—even though it be impossible for the buyer to obtain the latter in its best form without them,—not sprinkled here and there within the text. An example of this kind has already been set; let the public see that it is followed!

And what of cheap editions?—*very* cheap editions? Of a truth, publisher and public, acting and reacting, have much to answer for. But seeing that it is difficult for the bookman to preserve an unruffled temper in face of these monstrosities, I prefer not to discuss them. Let them go. They are not books.—*Liberavi animam meam.*

I would urge, in fine, that there are a right and a wrong both in book-handling and in book-making. Children must be taught to use books, as they are taught to use their knife and fork. And publishers must be shown that everything about the book has its real æsthetic value; that nothing is indifferent,—not size, or pro-

portions, or type, or paper, or spacing of words and lines, or margin, or binding. One can be as sure that a book is *right* as that an astronomical clock is right. And that it is worth while to have it right will hardly be disputed in an age so book-ridden as is this age of ours.

E. B. TITCHENER.

Notes and Announcements

AMONG the books prohibited from sale in Russia is Bryce's *American Commonwealth*.

MR. JOHN RAE, author of several works on economical questions of the day, has written a new biography of Adam Smith, which will be published shortly by Macmillan & Co.

THE *Life of Samuel J. Tilden*, by the Hon. John Bigelow, one of Mr. Tilden's executors, is now in press, and will be published by Harper & Brothers about the 1st of March.

DR. JOHN CUMMINGS, Reader in Political Economy at the University of Chicago, has been appointed Instructor in Economics at Harvard.

IN the "Hudson Library," Messrs. Putnam announce *A Woman of Impulse*, by Justin Huntly McCarthy; and in the "Autonym Library," *The Doctor, his Wife, and the Clock*, by Anna Katharine Green.

TO the "Men of Action" series, published by Macmillan & Co., the following volumes are to be added: *Wolfe*, by Mr. A. G. Bradley; *Colin Campbell*, by Mr. Archibald Forbes; and *Nelson*, by Mr. J. K. Laughton.

DR. FRANK FETTER, now Instructor in Political Economy at Cornell, will enter upon the position of Professor of Political Economy at the Indiana University in the academic year 1895–96.

THE first two volumes of the *Barras Memoirs* will be brought out in April and the second two in the autumn. They will appear simultaneously in France, America, and England, Harper & Brothers being the American publishers.

MACMILLAN & CO. announce two new volumes about birds—*Summer Studies of Birds and Books*, by Mr. William Warde Fowler, author of that delightful and scholarly book, *A Year with the Birds*, and *Structure and Life of Birds*, by Mr. F. W. Headley, assistant master at Haileybury College.

THE latest list of the announcements of the Kelmscott Press includes a new prose romance by Mr. William Morris himself, entitled *Child Christopher*. It will occupy about three hundred 16mo pages, and will be printed in black and red, in the Chaucer type, with new borders. The edition is to be limited to 600 copies.

MR. DAVID FRANKLIN HOUSTON, holder of the Morgan Fellowship in Political Science at Harvard during 1892–94, has been appointed Adjunct Professor of Political Economy at the University of Texas.

A VOLUME of selections from the writings of Henry David Thoreau has been edited by Thoreau's biographer, Mr. Henry S. Salt, and will be published in Macmillan & Co.'s "Eversley Series."

Philosophy of the Mind, by Prof. George T. Ladd, *Reminiscences*, by George Augustus Sala, and a revised edition of the late Prof. Austin Phelps's *English Style in Public Discourse* have just been published by Charles Scribner's Sons.

MR. STEPHEN FRANCIS WESTON, Assistant in Economics in the Columbia School of Political Science, has been appointed Associate Professor of Political and Social Science in the Western Reserve University at Cleveland.

A NEW English monthly, *The Windsor Magazine*, has just been started. Among the contributors to the first number are Henry Seton Merriman, Guy Boothby, H. D. Lowry of the *Daily Graphic*, and Mrs. Humphreys, the "Madge" known to readers of *Truth*. It is fully illustrated and issues an illustrated supplement. Two editions of 150,000 copies have been already sold and a third edition is now ready.

The Politics of Aristotle, a revised text, with introduction, analysis, and commentary, by Prof. Franz Susemihl, of Greifswald, and Mr. R. D. Hicks, of Trinity College, Cambridge, will be published immediately by Macmillan & Co.

AN interesting little book issued by H. Carrington Bolton and Reginald Bolton traces the history of the family of Bolton and Boylton in England and America from 1100 to 1894, containing, besides many genealogical details, sketches of eminent men and notes on topography, history, and heraldry.

MACMILLAN & CO. have determined to reissue the entire series of "English Men of Letters" in thirteen monthly volumes, each containing three of the original books. The first volume of the new issue will include Prof. Ward's *Chaucer*, Dean Church's *Spenser*, and Mr. Saintsbury's *Dryden*.

MR. CRAWFORD'S new novel *The Ralstons*, which is, it will be remembered, the promised continuation of *Katharine Lauderdale*, has gone into a second edition, only a week after its publication. It is said that there were 12,000 advance orders for it on the day of its publication.

PROFESSOR J. DYNELEY PRINCE, of the University of the City of New York, is at work on a history of the civilization of Assyria and Babylonia, which aims to present in popular form an exhaustive statement of the results of the discoveries made in this field of ancient history, from the time of the decipherment of the cuneiform inscriptions until the present day.

A REVISED edition of Richard Le Gallienne's *Book-bills of Narcissus*, with an additional chapter, is in the press of G. P. Putnam's Sons, who have also nearly ready for publication a new story by Dr. Ottolengui, author of *An Artist in Crime*, called *The Crime of the Century*.

PROFESSOR MOSES COIT TYLER will publish, through the Messrs. Putnam, a work on George Berkeley, Timothy Dwight, and Joel Barlow, under the title *Three Men of Letters*. The announcement is made that this work is understood to be "the forerunner of the long-expected work by this author giving the history of American literature during the Revolutionary period."

DEFOE'S *Journal of the Plague Year*, edited, with an introduction and notes, by Byron Satterlee Hurlbut, Instructor in English in Harvard College, is announced by Ginn & Co. The book is intended primarily to meet the requirements of students preparing to take the examination in English recommended by the commission of New England colleges for admission to college, and, in the second place, to supply a convenient edition for general use. The introduction contains a short account of the life of the author. The notes, chiefly historical, include the references to the plague in the Diaries of Pepys and Evelyn, and extracts from various contemporary publications which illustrate Defoe's work.

DR. ERNST FREUND has been appointed Instructor in Jurisprudence at the University of Chicago. He was born in New York City on January 30, 1864, but spent his entire youth in Germany. He studied at the universities of Berlin and Heidelberg, receiving from the latter the degree of Doctor Juris in 1884. He then studied at the Columbia law school and in 1886 was admitted to the New York bar, at which he has since practised. During 1892–93 he was Lecturer of Administrative Law at Columbia, taking the place of Professor Goodnow during his leave of absence.

D. C. HEATH & CO. have in press for immediate issue in "Heath's Modern Language Series," *Fleurs de France*. This book consists of fifteen stories, selected from the writings of Daudet, Coppée, Theuriet, Halévy, and others. The selection and annotation is by C. Fontaine, Director of French Instruction in the high schools of Washington, D. C.

MACMILLAN & CO. are publishing a complete translation of the Pali Jātaka or "Buddha Birth-stories," which are supposed to be the oldest collection of folk-lore stories in existence. They will be translated from the Pali under the superintendence of Professor E. B. Cowell and will be published in seven or eight volumes. The first volume, translated by Robert Chalmers, is nearly ready, while the second, by W. H. D. Rouse, and third, by H. T. Francis and R. A. Neil, are in active preparation.

A VERY interesting little book describing South America and the West Indies has been written in German and edited with English notes by Dr. P. Sauerwein-Stollhofen, German college professor, late vice-president of the Bolivar College at Port of Spain, and now of Prince-

ton College. It is called *Westindische Erinnerungen* and is adapted for the use of sophomore or junior classes in colleges.

MR. PAGE, of Charterhouse, is completing his edition of Horace's Odes in Macmillan & Co.'s "Classical Series" by adding those of the Epodes which are suitable for school reading. These will be ready in the course of a few weeks. Mr. Page has also undertaken to prepare a complete edition of Horace for school use in one volume. The commentary will be abridged from his own edition of *The Odes and Epodes*, from Prof. Wilkins's edition of the *Epistles and Ars Poetica*, and from Prof. Palmer's edition of the *Satires*, which also belong to the "Classical Series."

THE forthcoming volume of the Edinburgh edition of Stevenson's works, Vol. II. of the section *Travels and Excursions*, will contain a hundred pages of matter hitherto unpublished, being the account of the author's passage across the Atlantic, from Glasgow to New York, as an emigrant in 1879. This account, under the heading *From the Clyde to Sandy Hook*, forms now, as it was originally intended to form, the first part of a complete work, entitled *The Amateur Emigrant*, the second part consisting of the section already published under the title *Across the Plains*.

THE sixth and final volume of Prof. Skeat's *Oxford Edition* of Chaucer has just been published. Meanwhile, in compliance with a wish which has been very generally expressed, a Supplementary Volume is in course of preparation by Prof. Skeat, to be issued during the present year, containing the *Testament of Love* (in prose), and the chief poems which have at various times been attributed to Chaucer and published with his genuine works in old editions. The volume will be complete in itself, with an introduction, notes, and glossary, and will be uniform with the *Oxford Edition* of Chaucer's Complete Works.

A SECOND edition of Prof. McCurdy's latest work, *History, Prophecy, and the Monuments*, Vol. I. (Macmillan & Co.), is now in the press. The fact that the first edition was exhausted in about three months after it was brought upon the market is a gratifying indication of the popular interest in biblical studies as well as in the history of the ancient Orient. The book is apparently meeting the need that has been long and deeply felt for a complete and thoroughly reliable historical guide to the Old Testament; and it has the further recommendation, that in dealing with the nations that had to do with the making and unmaking of Israel, it gives a prominent place to the monumental discoveries of recent years, which have thrown so much light on the beginnings of our civilization and have led to a recasting of ancient history generally.

MESSRS. HENRY HOLT & CO.'S January announcements include Kalidasa's Hindoo drama *Shakuntala*, translated by Prof. A. H. Edgren, of the University of Nebraska; *A History of the Novel Previous to the Seventeenth Century*, by Prof. F. M. Warren, of Adelbert College; and Nevinson's *Slum Stories of London* (Neighbors of Ours), which will appear in the "Buckram Series," uniform with *The Prisoner of Zenda*; Ford's play, *The Broken Heart*, edited by Prof. Clinton Scollard, of Hamilton College; Macaulay's and Carlyle's Essays on Croker's *Boswell's Johnson*, edited by Mr. Wm. Strunk, Jr., of Cornell; *Deutsche Gedichte*, an inexpensive edition of selected German poems, edited by Dr. Camillo von Klenze, of Chicago University, with special attention to the relations between German poetry and music; *An Introductory German Reader*, with notes and vocabulary by the late Prof. W. D. Whitney, of Yale, and Miss M. P. Whitney; *Frau Holde*, a poem of German village life, by Baumbach, edited by Prof. Lawrence Fossler, of the University of Nebraska; *Peter Schlemihl's Wundersame Geschichte*, edited by Prof. Frank Vogel, of the Mass. Institute of Technology, with Cruikshank's illustrations and two rare fanciful portraits of Chamisso; a new edition of Schiller's *Jungfrau von Orleans*, edited by Mr. A. B. Nichols, of Harvard; *Classic French Letters* (Mme. de Sévigné, Mme. de Maintenon, Voltaire, and Mme. du Deffand), edited by Prof. E. L. Walter, of the University of Michigan; and Selections from Taine's *Origines de la France Contemporaine*, edited by Prof. A. H. Edgren, of the University of Nebraska.

PROFESSOR THOMAS EGLESTON, of the Columbia College School of Mines, is preparing a revised and enlarged edition of his *Life of John Paterson*, the Revolutionary general. Through his publishers, the Messrs. Putnam, he asks that information concerning any letters or

papers bearing upon the career of Gen. Paterson, or upon the events with which he was connected between 1764 and 1808, and particularly any papers connected with his career after the surrender of Burgoyne, may be placed at his disposal. He will be "well pleased to pay the cost of making transcripts of any such papers, the contents of which may be available for use in his undertaking."

MACMILLAN & Co. are about to issue a third edition of the late Prof. Stanley Jevons's *The State in Relation to Labor*. The matter has been brought up to date by the help of foot-notes, and the editor, M. M. Cababé, contributes an introduction on The Present Aspect of some of the Main Features of the Labor Question. Mrs. Jevons, in the *Letters and Journal* of her husband, says that this book was the result of his maturest thoughts upon the subject, his conclusion being that no hard and fast rules could be laid down for the interference or non-interference of the state with labor.

MRS. FLORA ANNIE STEEL has lately come into considerable prominence as a writer of sketches and stories of Indian life, her latest work being *Tales of the Punjaub*, a collection of the folk-tales of India. The *Dundee Advertiser* gives some particulars of her ancestors and career. George Webster, the father of Mrs. Steel, was the son of a Scotch minister, and was for some time sheriff clerk of Forfarshire. The novelist is the youngest of a family of three sons and two daughters. Mrs. Steel's husband is a retired Indian civilian, and more than twenty years of her married life were spent in India. She has acquired five of the native Indian dialects, and can thus pursue studies in folk-lore which even learned philologists who know only the written languages could not accomplish. She is described as "a bright, cheerful, ruddy-complexioned little woman, somewhat over fifty years of age, with a fine head of gray hair and a merry twinkle in her eyes." Mrs. Steel is at present in the Punjaub, armed with a camera for the pictures, which are to be made into magic-lantern slides to illustrate the Indian lectures she intends to deliver on her return home next year.

THE next number of the "Studia Sinaitica" series, published by the Cambridge University Press, will be: V. *The Anaphora Pilati in Syriac and Arabic;* the Syriac transcribed by J. Rendel Harris, and the Arabic by Margaret Dunlop Gibson, with translations; also a short and early form of the "Recognitions" of Clement in Arabic, transcribed and translated by Margaret Dunlop Gibson. VI. *Select Narratives of Holy Women*, as written over the Syriac Gospels by John the Recluse of Beth-Mari Kaddisha in A.D. 778. No. 1 will contain the stories of Eugenia, of Mary who was surnamed Marinus, of Onesima, and of Euphrosyne, transcribed and translated by Agnes Smith Lewis. These throw a vivid light on the character of monastic life in its prime, and have apparently been the favorite reading of the Syriac monks who once formed part of the community on Mount Sinai.

DR. ERNST VON HALLE, of Berlin, who has been devoting the last two years to a careful study of American industrial and social conditions, is about to publish, through Macmillan & Co., a translation, thoroughly revised and enlarged, of his report on *Trusts* to the *Verein für Sozial-Politik*. It is perhaps the first work that has attempted to deal with the problem of industrial combination and aggregation as a whole, and to sketch its relation to the other economic tendencies of the period. Of special interest are chapters on recent legislation and its effects on business methods, and on the attitude of public opinion toward trusts. It is enlarged by a series of Appendices containing a list of trusts, a collection of documents such as charters, contracts, statutes, decisions, and reorganization deeds, concluding with a Bibliography containing the titles of more than 300 publications on the subject.

WE hear with regret of the sudden death of Mr. Harold Swainson, joint-author with Mr. W. R. Lethaby of *The Church of Sancta Sophia, Constantinople:* A Study of Byzantine Building, recently published by Macmillan & Co. He died abroad, on the last day of 1894, at the early age of twenty-six. Mr. Swainson had gone with a friend to Egypt, full of life and hope, and all who knew him looked forward with interest to the results of his studies there. One of his friends writes: "With great natural ability and quick insight, together with the simplest honesty of purpose, and the advantages of a university training, he seemed singularly fitted to help forward the art of modern building to better issues. His letters show that his great delight in his travel had been to observe how the Copts and

Arabs still meet structural requirements in a traditional manner both 'rational and national.'"

MR. F. C. CONYBEARE'S critical edition of Philo *About the Contemplative Life* will be published very shortly by the Clarendon Press. Mr. Conybeare strongly upholds the genuineness of the treatise, which is of paramount importance for the history of primitive Christianity. It is the first work bearing on Philo which the University Press has issued during the present century, and to quote the editor's words, "although this most spiritual of authors is by the admission, tacit or express, of a long line of Catholic teachers, from Eusebius and Ambrose in the fourth century down to Bull and Döllinger in modern times, the father not only of Christian exegesis, but also, to a great extent, of Christian dogmatics."

AMONG the most interesting of Macmillan's & Co.'s announcements is that of their "Illustrated Standard Novels,"—a series of reprints of famous English works of fiction. An introduction by a critic of acknowledged competence will be contributed to each, and they will be fully illustrated by the most prominent artists of the day. The first volume, containing *Castle Rackrent* and *The Absentee* by Maria Edgeworth, the introduction by Anne Thackeray Ritchie, and the charming illustrations by Miss Hammond, is now ready, and it will be followed, at intervals of a month, by *Japhet in Search of a Father*, by Captain Marryat, illustrated by Mr. Henry M. Brock, with an introduction by Mr. David Hannay; and *Tom Cringle's Log*, by Michael Scott, illustrated by Mr. J. Ayton Symington, with an introduction by Mr. Mowbray Morris. Among the novels to be afterwards published in the new series are Miss Austen's *Sense and Sensibility*, illustrated by Mr. Hugh Thomson, with an introduction by Mr. Austin Dobson; Thomas Galt's *The Annals of the Parish* and *The Ayreshire Legatees*, illustrated by Mr. Charles E. Brock, with an introduction by Canon Ainger; Thomas Love Peacock's *Maid Marion* and *Crochet Castle*, illustrated by Mr. F. H. Townsend, with an introduction by Mr. George Saintsbury; George Borrow's *Lavengro*, illustrated by Mr. E. J. Sullivan, with an introduction by Mr. Augustine Birrell; Miss Edgeworth's *Ormond*, illustrated by Mr. Carl Schloesser, with an introduction by Mrs. Thackeray Ritchie; Captain Marryat's *Jacob Faithful*, illustrated by Mr. Henry M. Brock, with an introduction by Mr. David Hannay; James Morier's *Adventures of Hajji Baba, of Ispahan*, illustrated by Mr. H. R. Millar, with an introduction; and Miss Ferrier's *Marriage*, illustrated by Mr. W. J. Hennessy, with an introduction.

PROFESSOR AUGUSTUS C. MERRIAM, of Columbia College, whose death from pneumonia was announced by cable despatches from Athens was born in Locust Grove, Lewis County, N. Y., in 1843. After a course at the Columbia Grammar School, he entered Columbia College in 1862, and was graduated in 1866 at the head of his class. In 1868 he was appointed tutor in Greek and Latin at Columbia, and from 1876 to 1880 was tutor in Greek. In 1880 he was made Adjunct Professor of Greek Language and Literature, and in 1889 senior Professor of Greek Archæology and Epigraphy. For the season of 1887–88 he was a director of the American School of Classical Studies at Athens. He was again in this city in 1890, and practically had the direction of the Greek department in Columbia College. He sailed for Europe last July, having been granted a year's leave of absence, intending to spend a large part of his time in Greece. He had been in Athens only a short time when he died, and, according to letters recently received here, had apparently been in good health. Professor Merriam's work of late years had been most closely connected with Greek archæology and epigraphy. He was closely connected for many years with the Metropolitan Museum of Art, and the Archæological Institute of America, in which he was president of the New York section from 1891 to 1894. He was also a member of the Century Club. His publications are numerous, chief among them, besides editions of books VI, VII, and VIII of the Odyssey, and books VI and VII of Herodotus, were *The Greek and Latin Inscriptions of the Obelisk Crab in Central Park*, *The Law Code of Gortyna in Crete*, *Telegraphy Among the Ancients*, and various papers on inscriptions in *The American Journal of Philology*, and *The American Journal of Archæology* At the time of his death he was one of the senior instructors in the School of Arts of Columbia College, and the senior active professor in the School of Philosophy.

MACMILLAN & CO. announce a translasion of the new Strasburger, Noll, Schenck, and Schimper *Lehrbuch der Botanik*. The completeness with which the whole subject of botanical study is treated and the reputation of the authors make the announcement of this book one of unusual importance to professors, as it will do away with the necessity, heretofore existing, of purchasing single text-books for each department of botanical study. The illustrations, some 570 in number, have been made a special feature of the book, and are remarkable for their extreme clearness. By an arrangement with the German publishers, Macmillan & Co. are enabled to offer illustrations of the same degree of excellence as those in the German edition. In writing this *Lehrbuch der Botanik*, the authors have given unusual regard to the importance of each division of botanical study, and have allotted to each the proportion of space requisite for its due emphasis and consideration. The book throughout bears a uniformity of design which is seldom seen in similar collaborated books, and is only possible in cases like this, where the four authors are all members of the same botanical laboratory and in daily consultation. Under the head of Morphology, the subjects of descriptive and structural botany are treated by Strasburger in a manner fully sustaining his great reputation, and in a convenient and concise form are stated the latest results of histological research. To Physiology, by Dr. Noll, is assigned a space equal to that for Morphology, so that it at once claims the attention and consideration that modern methods of botanical study rightly demand for it. The chemical and physical laws of the life and growth of plants are discussed and experimentally explained, together with the effects and resulting modifications of external agencies, gravity, heat, light, moisture, etc. The closing chapter on Alternation of Generation, Fertilization, Egg-development, Extension of Species, makes a natural and logical introduction to Systematic Botany. To Special or Systematic Botany, the latter part of the book is devoted, that part on Cryptogams being written by Dr. Schenck, while Dr. Schimper has had charge of the Phanerogams. By both has especial attention been paid to embryonic developments and relationships. In this respect the book will be found of peculiar value to lovers of systematic botany, as the comparative methods employed and the system of grouping naturally related families make this part of universal application. In short, it is in no sense a catalogue of local flora, nor is it so intended, but a broad and comprehensive study of the natural plant families and their place in the vegetable kingdom. The innovation of colored plates for poisonous and medicinal plants adds greatly to the value of the book. The translation will be made by Dr. A. C. Porter, Assistant Instructor in Botany, University of Pennsylvania. Dr. Porter has been a student of Strasburger, and his long studies in Germany and personal acquaintance with all the authors of the Botany render him especially fitted for the work.

Reviews.

Life and Letters of Dean Church. Edited by his daughter, Mary C. Church.

Whatever may be thought about the value of biographies as a rule—and the average has been terribly lowered by the prevailing fashion of writing the life of everybody whose name has ever appeared in a newspaper—no one will deny that the existence of this book is fully justified. The late Dean of St. Paul's held a position all the more remarkable for being so little remarked. To the man in the street (including Fleet Street) he was hardly even a name. He received none of the compliments which, thanks to cheap paper and free education, have become the usual meed of eminent men; he was never "interviewed,"—never, so far as we are aware, caricatured. A few men of letters recognized him as a master of their craft; a few people, to whom the accident of their birth or the direction of their studies has made the history of the "Oxford Movement" familiar, knew his name as that of one highly esteemed by all who were in any way connected with that movement; while a very few (some of them among the first in Church and State) habitually sought from him counsel, knowing that it would be given from a ripe judgment and without fear or favor. He was one of those rare characters who, without any need to palter with their own consciences, or to depart by a hair's-breadth from the course which they have marked out for themselves, can yet conciliate opponents and live in peace with all men. Mark Pattison, whose tongue was not of the gentlest, could find no harsh

word to say of Church. Even as a defeated competitor for an Oriel fellowship he could quote with hearty approbation the judgment of another: "There is such a moral beauty about Church that they could not help taking him."

Church did not go up to Oxford, as many of his eminent contemporaries did, with any previous reputation as a scholar. He went in 1833 from a private school to Wadham, a college which was selected because "the tutors were of Evangelical principles, and it was a college where some men worked." He does not appear to have been a scholar of his college.

"I went into the schools," he says, "at the end of the October term of 1836 with no great hope. . . . I was deeply disgusted with the logic paper, and not much better pleased with the succeeding ones. Marriott comforted me, saying that a third was a very good class, and that classes altogether were not of much account. And under that impression I went in for *vivâ voce*. The examiners were F. Oakeley, H. B. Wilson, T. Twiss, and T. L. Claughton. I did not expect to shine in *vivâ voce*, and I didn't. Claughton took me in 'science,' Twiss in history, Wilson in translation, and I don't think I did anything well. But I was thanked for my papers—'science,' essay, history, Latin—and that, of course, meant that my first was safe. In due time the list came out. It was a great surprise to me; and to the university I was a dark horse. But it was more than a surprise. It opened to me a new prospect; I had never thought of remaining at Oxford after my degree. From most fellowships I was shut out, from having been born abroad (at Lisbon, where his father was in business). But now I might think of going in for one at Balliol or Oriel."

He had already met Newman and Keble, but does not appear to have been intimate with them, or, indeed, with any of that set before taking his degree. After that he began to read theology more closely. He studied Butler, the writer who, more than any other, inspired the early Tractarians; and came under the influence of Coleridge and Maurice. "With all their imputed mysticism," he says of the latter two, "they seem to me to say plain things as often as most people." Meanwhile, "what indicated the company into which I was passing was my work on the translation of St. Cyril of Jerusalem"—for the "Library of the Fathers," in which series it formed the second volume. Thenceforward his letters—many of them addressed to "Frederic Rogers, Esq.," the late Lord Blachford—are full of the movement and its leaders. They deal with events of which the history has by now been told over and over again, but nowhere so genially. Church had a pleasant vein of humor; a faculty which, of course, duly regulated, is of inestimable advantage to a man whose lot is cast in troublous times. It is, indeed, hardly too much to say that if a man is devoid of it, it is impossible to trust thoroughly his judgment. In the midst of the turmoil of Tract XC. Church could write to Dr. Moberly: "The provost was again at his distinction between *principles* and *modes of arguing*, which unluckily always fails, like Dr. Daubeny's experiments, when tried in detail;" or describe "the horrors of audit" (he was treasurer of his college) after the first introduction of the Income Tax:

"For four mortal days have we been at it, living on accounts (and sandwiches) from ten till near six . . . all of us shut up in a queer old tower, turning into men of business for the nonce, writing and ciphering away like mad, all in our gowns, and all our work a good part in Latin. . . . At one o'clock I wait on the provost. We get our books and papers and the blank form to fill up. Something is to be put down. The provost starts a difficulty; I hold my tongue while he hunts it down. When he has caught it and settled it, he catches sight of a second; so, to despatch this more deliberately, he leaves his books and draws his chair to the fire, puts his feet on the fender, and begins disputing most vigorously the pros and cons of the new puzzle—all with himself, just like a dog running round after his own tail. At last he grabs it, gives it a hard bite, and perhaps returns to the table again, much gratified, but not much the wiser for his exercise."

A page or two later is printed a letter to Mr. Rogers on an event which, coming as it did at a moment when Pusey's recent suspension had raised all tempers to boiling-point, caused an excitement hardly credible to us after fifty years. It was intended at the commemoration of 1843 to give an honorary degree to Mr. Everett, the American minister. Some one discovered that Mr. Everett, when at home, belonged to the Unitarian body—was, in fact, what strict theological pedantry would call a Socinian. The fiercer spirits among the Tractarians were up in arms:

"Soon after the town and university were stirring, Lewis and Morris were seen flitting about from college to college with the intelligence that Mr. Everett was a Socinian. Stern, unflinching, untiring men, with their hard features, and strong fire within—they had sounded the tocsin to some effect by nine o'clock, and everyone was on the *qui vive*. Poor innocent Mr. Everett meanwhile—I do pity him—was breakfasting unconsciously at Buckland's, showing that he was an accomplished, intelligent, refined man. . . . Heads of houses were also breakfasting, unconscious that Lewis and Morris were not breakfasting, it being St. Peter's Eve. But breakfast and unconsciousness must come to an end, the clock must strike, and the resolute Welshman is at the V.-C.'s door

with a letter. 'Is Mr. Everett known to the V.-C. to be a Socinian?' Other heads are 'just going to shave' and dress for the theatre; they are stopped by the anxious question, 'Can they contradict the assertion that Mr. E. is a Socinian?'"

The whole is too long to be quoted; but the humor and good sense of it are unquestionable. One little touch must be given, for the delight of all who were at Balliol a quarter of a century ago. After the degree had been conferred, by a ruse on the part of the vice-chancellor, "Woollcombe of Balliol all but flew at Cox, the poller, to throttle him for telling Woollcombe that his *non placet* was too late."

Two years later, in 1845, Church was junior proctor. The history of the famous veto by which the proctors of that year stopped the long-delayed condemnation of Tract XC. has often been told. In Dean Church's own work on the Oxford movement it is recorded, though with characteristic self-effacement, no hint being given to indicate that he himself bore any share in the courageous action. Now, however, we learn that though his colleague, as senior proctor, had to utter the words, the initiative was really his. "I had made up my mind to veto from the first," he writes to Newman; "and I have little doubt that Guillenard will agree to it. But it need not be talked about more than is necessary."

In 1846 the *Guardian* was started, Church being among the chief contributors. It is a proof of the versatility of his mind that he was able, though he can have had no special training beyond what he may have got through his intimacy with Manuel Johnson, the Radcliffe Observer, to write an article on the discovery of Neptune which drew a compliment from Le Verrier himself. A year later he made a long tour in Greece and Italy, visiting in the former country that resolute *condottiere* of the nineteenth century, his uncle Sir William Church. His letters written during this tour are excellent reading, and tempt one to say that if he had not been a great Churchman, he might have been the best of special correspondents; but we have not space to quote from them. . . .

During the last thirty years of his life a large number of his letters were addressed to the American botanist, Dr. Asa Gray, and these are some of the most interesting in the volume. The fact of his correspondent not being an Englishman seems to enable the writer himself to take a wide view of English affairs. But here, too, the temptation to quote must be resisted. It is curious to note that Church, like all but the most far-sighted in 1861, quite anticipated the ultimate achievement of independence by the Southern States.

Many people among those who knew what he was must have wondered why Church never rose beyond a deanery. Even this preferment, we find, he accepted with the utmost reluctance, and under strong pressure. Canon Holland (who, by the way, ought to know better than to call St. Paul's "the Metropolitan Cathedral") writes, in a passage which those who knew the two men, especially the younger, will thoroughly appreciate:

"When, years after, he had been engaged in an attempt to induce Dr. Liddon to consider the question of a bishopric, I remember well the amused smile with which he told me how, as he listened to Liddon's fervid arguments against any such offer being made to him, he could not help recalling the way in which that very same fervor had disposed of the same arguments when he himself had used them to Liddon as his own reason for declining the deanery."

Some years before he had told Dr. Gray, "Though I am past fifty, I have never fairly got out of the feeling that I am a mere boy. This, with other reasons, would always be an objection with me to being a bishop." Now he wrote to the same friend, "I have made a great mistake, the mistake of not knowing how to say no to warm and pressing instances from people whom I respected, when my own judgment was clearly the other way." If it was a mistake, the members of the chapter over which he presided for twenty years never found it out. The later letters must be passed over with the remark that, having been written more from the centre of affairs, they are, as might be expected, full of acute appreciations of men and events. One to Lord Blachford, on the death of Lord Beaconsfield, is eminently characteristic.

On the whole, Church had a remarkably happy life, owing no doubt, in great measure, to his own equable temperament, which nothing save the report of injustice or cruelty could ruffle, and his capacity for temperate enjoyment of all that was best in nature, letters, or art. He was an old man when his first great grief came upon him in the loss of his only son. The references to this in the letters will have a touching interest for many who still bear an affectionate remembrance of one of the most original, kindly, and transparently sincere characters that they have ever known.

As has been said, this book—the editor modestly disclaims the title of biography—needs no justification. It is pleasant to know that a man of influence and high ability can even now succeed in leading a retired life; yet if his influence is not to end with his life, it is right that the world should have a record of *him*.—*The Athenæum.*

Alexander III. of Russia. By Charles Lowe, M.A., author of "Prince Bismarck, a Historical Biography," etc.

Certainly the situations of no drama or

romance could compare in interest and in vivid, not to say lurid, coloring with those which crowd through this life of the late Czar. The following is an example of the scenes to be met throughout the narrative: In the winter of 1880 Prince Alexander, who had just been installed as King of Bulgaria, went to St. Petersburg to attend the Emperor's jubilee on the occasion of the twenty-fifth anniversary of his accession to the throne. The Prince of Bulgaria was staying at the palace. On February 17 the Prince's father, Prince Alexander of Hesse, was expected from Darmstadt, and dinner, which was usually at half-past six, was postponed until seven, in order that he might be included in the family dinner-party. As the prince, accompanied by his son, was ascending the grand staircase, at the head of which the emperor was waiting for them, there was a loud report, like thunder, followed by darkness and a shower of stones. All knew what had happened. The explosion, it was found, had wrecked the dining-room, the salvation of the emperor and his party being due to the fact that the Nihilists did not know that the dinner-hour had been postponed. Incidents of somewhat the same startling character follow, throughout Mr. Lowe's long story, of political intrigue, persecution, despotism, conspiracy, and assassination. The book is evidently by one thoroughly conversant with the subject. The author has been for years the correspondent of *The London Times* in Russia and Eastern Europe.

The career and character of the Czar emancipator was in marked contrast to that of his son. Alexander II., the emancipator, was, in his turn, an absolute contrast to his father, the determined despot Nicholas. The father held the qualities of the son in very slight esteem, and made no secret of his opinion. Nicholas said of him: "My son, Sasha, is an old woman; there will be nothing great done in his time." Our Minister to Russia, James Buchanan, once told Nicholas that his son was a most amiable young man, to which the Czar replied: "I fear he is much too amiable for the requirements of the position he will one day have to fill." In the beginning of Alexander II.'s reign his subjects could see in him nothing but a military tailor. This nickname was given him from the passion which he evinced as a young man for making alterations in the uniforms of his troops.

Alexander III. was not educated with the expectation that he would become Czar. His elder brother Nicholas was the Czarowitch, a much cleverer and more promising youth than Alexander, who died at Nice in 1865. There is on record a letter which Pobedonostzeff, who has since become so famous, and who was the tutor of the two boys, wrote giving a description of their characters and abilities. He descanted in enthusiastic terms upon the wonderful talents of the elder brother, but was profoundly regretful that Alexander, "our darling dove," should have been so sadly neglected by nature in the matter of a mental outfit. He does not seem to have even had that knowledge of modern languages which is the only quality always to be expected of a youthful royalty, being in this respect a great contrast to his father, who was so clever at languages that he surprised Scotchmen by addressing them in the vernacular which he had learned from "an auld nurse" to whom he had been much attached in his childhood. He led the usual life of a young soldier about St. Petersburg, no saint, indeed, but not any worse than other young men. Mr. Lanin speaks of "the massive build, the enormous strength, the upward scowl which does duty as a glance, awkward bearing, and bovine butting of the head." This last peculiarity suggested the term of endearment "bullock," which his father conferred on him in his childhood, and which after his accession the Russian people altered into "bull."

He took very little interest in politics until after his marriage. His wife, the Princess Dagmar of Denmark, had been affianced to the Grand Duke Nicholas. When it was found that the Prince would die, the Princess hastened to Nice and had an interview with him, at which he confided her to the love and care of his brother, Alexander, who, he said, was a much better man than himself.

As heir apparent he was, as is apt to be the case with heirs to the throne, looked upon rather in the light of a reformer. He shared very strongly the anti-German feeling. This may have been the result of the influence of his wife, whose feelings toward Germany after the dismemberment of Denmark were no doubt very similar to those which it is well known are entertained by her sister, the Princess of Wales. His dislike of the German officers, of whom there are so many in the Russian Army, was one of his strongest characteristics. The story is told that, when he assumed command of the famous Predbrajenski Regiment, a list of the officers was one day read out in his hearing. His face was observed to fall further and further as the reading proceeded toward the end of the alphabet without disclosing a single Russian name. At length "W" was reached, and the name Woronzoff was pronounced, and the Czarowitch exclaimed: "Thank God for Woronzoff!"

There is no doubt that Alexander came back from the Turkish war with a deep detestation of war. He, however, was not by nature a soldier. A question having been raised as to his personal courage, Mr. Lanin says: "Marvellous personal courage is not a striking characteristic of the dynasty of the Romanoffs as it was of the English Tudors." He adds that undeniable facts lend a strong

coloring of probability to the accusation of cowardice that has been made against him, mentioning, among other things, his aversion to ride on horseback and his dread of a horse, "even when the animal is harnessed to a vehicle." Mr. Archibald Forbes thinks very differently of the Emperor's courage. He says: "In 1877 Alexander III. did not know what nerves meant. He was then a man of strong, if slow, mental force, stolid, peremptory, reactionary, the possessor of a dull but firm resolution. He had a strong though clumsy seat on horseback, and was no infrequent rider." I is not surprising that his fortitude should have been shaken by the succession of dreadful scenes through which he passed in his later years.

Mr. Lowe was one of the two journalists through whose eyes the English-speaking world was permitted to look upon the coronation of Alexander. He was present as the correspondent of the *London Times*. The other was the correspondent of the *New York Times*. The writer gives a striking picture of the scene. He thought the figure of Alexander very impressive, and describes him as "taller by a good head than any of the great officers of state around him," looking, with his broad shoulders, deep chest, and long limbs, as if he could easily wear heavy armor. He wore the dark-green gold-embroidered uniform of a general, the chain of St. Andrew, the patron saint alike of Scotland and of Russia, shining upon his breast. The Czar next put on the gorgeous imperial mantle. All this was, of course, enacted in the midst of a scene of the utmost magnificence. A striking point of the ceremonial was that the Emperor placed the crown upon his own head, having first received it from the hand of the Metropolitan of Novgorod. Then, taking the sceptre in his right hand and the globe of empire in the left, he seated himself on his throne. The sceptre, by the way, contained the priceless diamond which had once been the eye of a god in Delhi.

Alexander, no doubt, did not like Germany, but he disliked war still more, and was determined to be friends with Germany. He made a number of visits to Berlin with this idea in mind. The writer gives a curious bit of personal history, which shows how dangerous enmities may arise between nations, founded upon misconceptions entirely baseless. The bit of personal history concerns Alexander and Bismarck. Russia was, of course, doing all she could to prevent Bulgaria from becoming a nation, and to throw difficulties in the path of Prince Ferdinand. Bismarck, on the other hand, has always been a sincere advocate of peace with Russia and opposed to interference with Russia's designs in Southeastern Europe. His well-known phrase that the Eastern question was not worth to Germany the bones of a single Pomeranian grenadier no doubt really expressed his mind.

Suddenly the state of feelings of the Russian court and press became very hostile to Germany. The Czar passed through Berlin about this time and granted an interview to Bismarck at the Russian embassy, at which there took place a very dramatic incident. The Czar did not conceal his irritation of mind, and Bismarck asked the cause of it, and the Czar told him frankly that the cause was the double part Germany was playing in Bulgaria; that, while pretending not to interfere, she was really supporting Ferdinand. Bismarck protested that his majesty had been misinformed. The Czar replied that his sources of information were precise and absolute, and showed him certain correspondence between Prince Ferdinand and the Countess of Flanders and the German ambassador at Vienna, proving that Germany was secretly supporting Ferdinand. Bismarck was stupefied and made the most energetic denial. "But there are the documents," said the Czar. "The documents may be there," replied the Chancellor, "but I solemnly declare them to be a bold and impudent forgery." Bismarck had little difficulty in convincing the Czar of this, and the Czar that night, at the banquet at the Schloss, made a point of raising his glass and drinking a health to Bismarck. The forged despatches were officially published a few weeks later, and it was said that they originated with the Orleanists, who hoped that a war between the two countries might improve their chances in France.

Perhaps the most interesting chapter in the whole book is that on "The Two Alexanders," and which describes the relations of Alexander III. and his first cousin, Alexander, Prince of Bulgaria. The author is a warm friend and admirer of the unfortunate Prince of Bulgaria, and gives a lively sketch of the unhappy life which this young man led while the occupant of the Bulgarian throne. By the way, the famous witticism of Bismarck, "Pleasant reminiscence, even if you don't remain there long," was not addressed, as is commonly supposed, to Alexander, but to Prince Charles of Hohenzollern, when offered the crown of Roumania. It would have been very bad prophecy as applied to Alexander.

The writer cites as the one exception to the Czar's peaceful career his threatening Afghanistan just before he announced his intention that Batoum should cease to be a free port. The peace of Europe was no doubt endangered by this action. England made a determined protest against it, and would, no doubt, have forcibly resisted it if she could have obtained the support of Europe. But the powers would not join her, and England was obliged to submit.

The two chapters on "The Czar Persecu-

tor" and "The Reign of Terror" present the dark side of the career of Alexander II. He was on the point of issuing a Constitution for Russia, when upon a sudden he changed his mind and embarked upon that career of despotism and persecution in which he has had no equal since Ivan the Terrible. This was done, it is believed, under the influence of Pobedonostoff, his old tutor, a man represented by Mr. Lanin in appearance as "plain, prosaic, and uninteresting as Dominie Sampson; thin, dry, somewhat pinched features, cast in the Byzantine mould; cold, sharp eyes, rendered colder still by the spectacles that shield them, and whose glance is as frigid as the cheerless ray of the winter sun: a jerky, emphatic mode of delivery, and a fidgety demeanor betoken the political algebraist." To the counsels of this man is mainly due, it is believed, the persecution of the Jews and of the Stundists, the Russian Puritans, and perhaps the worthiest and most valuable part of the Russian population.

There is a final chapter which gives an interesting *résumé* of what is known of the young Czar, Nicholas II. Of the whole book we may say that it bears no evidence of the haste with which it must have been prepared. It is a substantial and valuable work, at once clear and exceedingly picturesque. The writer has evidently an instinct for what is interesting and significant, and for those facts which have the quality of lighting up a subject or a situation. His book is one of absorbing interest.—*The New York Times.*

The Ralstons. By F. Marion Crawford.

How far Mr. Crawford means with his "Lauderdale Tribe," as the various members of the family perpetually style it, to typify New York society is known doubtless only to himself. But that he has some definite notions of the kind is clear enough. Fortunes of eighty millions are not so common, even in bond-clipping Gotham, but that the holders of them are people of common talk and knowledge. The Lauderdale family may be a complete invention of the novelist; but, even so, the atmosphere and the surroundings must be those of the limited fraternity which is so constantly exploited. The chances greatly are that personal studies have been made in drawing the characters of these books. At all events, no little of their attractiveness comes from the conviction in most readers' minds that this must be so. In the present novel, a sequel to *Katherine Lauderdale*, the too-rich Uncle Robert dies, and the great fortune is divided. The circumstances under which this is done, the uncertainties and the disappointments accompanying the great event, furnish a large part of the interest; other parts are furnished by family quarrels, by the keeping of the secret of Katherine's marriage, and by descriptions of the fascination which the heroine seems to exert over the eligible men of her acquaintance, who suppose her to be a single woman.

The realistic charm of *Katherine Lauderdale* is well maintained in *The Ralstons*. The easy naturalness of the style is fairly comparable to the work of Mrs. Oliphant, and even more pointedly to that of Trollope. In the skill in which a large and complex family group is differentiated and each member made a distinct and lifelike character, these books have also a striking resemblance to Miss Ingelow's masterpiece, *Fated to be Free*. In justice to himself and to the author, the reader of *The Ralstons* should first have some knowledge of *Katherine Lauderdale*, the story running on from that book into the present one with hardly a break. Katherine is a great favorite with rich Uncle Robert, and the old man finding himself near his end, desires to see his niece, and to her makes a statement of how he has disposed of the great fortune. Katherine understands this to have been in the strictest confidence, and when her father, the miserly Alexander Lauderdale, insists on knowing the facts, she refuses to give them. This attitude leads to a tremendous quarrel, which is worked up with fierce realism, John Ralston, the husband unbeknown, bearing an important part. It ends in Katherine leaving her father's house and taking refuge with Uncle Robert, where her father follows her, and there is a fresh outbreak, resulting in Uncle Robert's death, caused immediately by agitation in his already weakened state.

All this part of the book, if disagreeable, is undoubtedly powerful; but they are by no means an amiable set of folks, these Lauderdales. When the will is read, it is found to be not at all the one outlined to Katherine by her uncle. In that, Alexander and various others of the Tribe came in for comparatively little; in the one which the old gentleman had substituted Alexander's wing of the family is found to have a controlling share. Then there is a bitter legal contest, but the will is sustained. This part, too, is told with spirit, the positions of the various family camps being indicated with excellent skill. The interest over the will is maintained to the very last chapter, when it is reported that yet another will has been found, in which the family has been routed tooth and nail, and the whole $80,000,000 given to charity. The description of the family gathering to hear this astonishing document read is one of the best in the book. The feeling involved is of a volcanic sort, but when all has been properly worked up it is discovered that the instrument has not been signed; it was either a mere speculation or memorandum of Uncle Robert's, or a last attempt of the cynical old gentleman to frighten his relatives. This great scene is made additionally impressive through the fact of Katherine's marriage then being made known, thus ex-

plaining various complications and contradictions. Fault might be found with this construction, which is undoubtedly of the "then-it-was-you-Maria-after-all" variety; but the sufficient reply to objections that the marriage might have been acknowledged at the first is that in that case there would have been no story.

Mr. Crawford is evidently fond of his Katherine Ralston, but to us she does not seem to be very charming. Indeed, with all the story-telling interest of this book, there is hardly a character in it, except old Robert and Wingfield, one of Katherine's adorers, for whom the reader has any real liking, and most of the men and women inspire definite dislike. But perhaps this is intentional, and is the real state of things among the New York Upper Ten. Katherine, however, is undoubtedly a favorite of the author; and, as we have said, we cannot unite with that partiality. Her violence is unpleasant, and we cannot but call her unfilial, despite some provocations she receives. Worst of all, she is distinctly common; she can hardly make a remark of any length without some touch of vulgarity. We are yet of the opinion that this marriage will not turn out well, and that her father was justified in his early opposition; and a second sequel is promised, in which the facts, as we believe, will be made known. But this book and its forerunner are certainly strong pieces of fiction. The proof that they are is in the hold which the characters take of the reader. One may not love them, but they are very real to him.—*Philadelphia Evening Telegraph.*

Studies in Modern Music. Second Series. By W. H. Hadow.

Our author opens this new series with an essay entitled "Out-lines of Musical Form," and, as we expected, he has much to say that is of interest. While reading it, however we could not but call to mind Wagner's objection to discussing form without contents. Mr. Hadow sometimes uses the term "sonata form" for what is technically known as "first-movement form" and sometimes for a sonata, i.e., a work consisting of various movements. A trained musician can certainly follow him, but for all that he should have avoided the confusion.

The essay on Chopin is, to our thinking, the most attractive portion of the book. We are told, by the way, that Fetis and Liszt both erroneously give 1810 as the year of the composer's birth; our author might have added that the tombstone at Père la Chaise also repeats this error. Chopin was born in 1809. Mr. Hadow regrets the "unjustifiable license of language" of Chopin's biographers with regard to the George Sand episode. Amid many conflicting reports it is now difficult to ascertain the exact truth. The matter is not of historic importance, neither is a full understanding of the exact relationship between the novelist and the composer necessary to a full appreciation of Chopin's music. But we agree with Mr. Hadow that more measured language on the part of some biographers would have been judicious, and certainly more charitable. Very interesting is Mr. Hadow's suggestion, that Chopin's early acquaintance with Polish folk-songs, written not in our modern scale but in one or other of the ecclesiastical modes, may account for his indifference to the requirements of key-relationship. But we are not so sure whether he is right in complaining of the key of the Funeral March in the Sonata in B flat minor; the Finale is not long enough to create key monotony. Again, we doubt whether Mr. Hadow ever heard that Finale interpreted by Rubinstein; if he had, he surely would not have described it as having "somewhat the air of an impromptu." Rubinstein, by dexterous use of both pedals, made it sound sad and mysterious as the wailing harmonies of an Æolian harp. Mr. Hadow, in accordance with the spirit of the age, is fond of making strong statements; but not everyone will agree with him that the second half of the Sonata is "a disappointment and a failure." He declares that Chopin's "virtuoso passages" differ from those of Herz and Hunten, and even Thalberg, as a piano-forte differs from a barrel-organ. He might have made a stronger comparison, and compared "virtuoso passages" with those of greater pianists, Moscheles, Henselt, and even Liszt, and asserted the Polish composer's superiority. Excepting in one or two pieces of minor importance, Chopin always used technique as a means, not as an end. Let us quote Mr. Hadow's last sentence referring to Chopin's music: "There have been nobler messages, but none delivered with a sweeter or more persuasive eloquence." Just before he has remarked that "Chopin can claim no place among the few greatest masters of the world." This sounds cold, but Mr. Hadow admires Chopin to the full; he will not allow him to be ranked with Bach and Beethoven, but acknowledges him as one of the immortals.

The next essay is on Dvorak, and a very graphic account is given of the Bohemian composer's youth, his early struggles and failures. Well may it be said of him now, in the day of success, that he has deserved it. The mention, too, of Smetana, "the first Bohemian composer," is opportune. Mr. Hadow's description of his "Prodana nevesta" makes one hope that it will be given some day in London. Bohemian music leads our author to a brief digression on nationality in art. The resemblance between the national songs of various countries makes one somewhat sceptical as to the marked distinctions which some would have us recognize.

The last essay concerns Brahms. Lately, in noticing Mr. Fuller Maitland's *Masters of General Music*, we alluded to the too frequent use of laudatory terms. Mr. Hadow, however, goes to greater excess. No one now disputes the greatness of Brahms, and it is on that very account that a "study" should not become a mere panegyric. Brahms was considered guilty of a dangerous and radical innovation when, in his 'cello Sonata in F, he chose for his second movement a key one semitone higher than the principal key. Mr. Hadow tells us that the same thing had already been done by Haydn; he might also have given his hero the substantial support of Beethoven and Schubert. It is pleasant to read of Sir George Macfarren's early essay on the German Requiem, for he was not very much in sympathy with modern music.

Mr. Hadow has a few words about Wagner. He tells us that "the drama of the future will accept him as one of its greatest potentates." Does not the drama of the present already do this? Our author's remarks respecting the "complete organization of a sonata or symphony" invite comment and even criticism, but in a general notice of the book the latter cannot be attempted. He makes statements about Beethoven which are certainly open to question. But whatever qualifications we may deem necessary in noticing this volume, we would fully acknowledge Mr. Hadow's earnestness, and his desire to understand and explain the course of music since the death of Beethoven: it is perhaps this very earnestness which occasionally leads him into exaggeration.—*The Academy*.

William Shakspere: A Study in Elizabethan Literature. By Barrett Wendell, Assistant Professor of English at Harvard College.

On the first glance at the cover of this book, one is struck by the audacity of the title. New books on Shakspere usually are either introduced apologetically, or, what is worse, are thinly disguised by some euphuistic title that purposely fails to give a correct expression of the contents. Mr. Wendell, at any rate, is to be commended for both frankness and courage; he means to write about Shakspere, and therefore he calls his book by its proper name.

We may say at once that in the way of facts, dates, or additions to exact knowledge, there is here absolutely nothing that is new. Nor does the author make any such claim. In the first sentence he says: "The purpose of this study is to present a coherent view of the generally accepted facts concerning the life and the work of Shakspere." Were this all, the book would certainly have no reason for existence. But in the second sentence we read: "Its object, the common one of serious criticism, is so to increase our sympathetic knowledge of what we study that we may enjoy it with fresh intelligence and appreciation." Manifestly, therefore, the sole value of the book depends not upon the author's acquisitions as a scholar, but upon his penetration as a critic.

The method pursued is quite simple, and easy to follow—so clear and simple, in fact, that, in spite of the writer's vivacity, one feels at times a certain monotony of treatment. First, the known facts of Shakspere's life are given; then a very brief sketch of the Elizabethan drama up to 1587; the bulk of the work is taken up with literary criticism on each of Shakspere's productions in the generally accepted chronological order; an excellent summary concludes. To students of Shakspere there is much, even in the æsthetic criticism, that is now quite familiar; and yet the justification of the book appears not only in fresh and vivid restatements of well-known views, but in occasional entirely original discussions, with much fruitful suggestiveness concerning not only Shakspere, but literature, art, and life. Even when one violently disagrees with the author, one is almost sure to learn something; which is perhaps the highest tribute that can be paid to the professional teacher. Mr. Wendell's decided preference for "Twelfth Night" as compared with "As You Like It;" his belief that the Sonnets must have seemed to Shakspere "more important and valuable than his plays" (p. 224), and that the underlying mood of Julius Cæsar is "unpassionately ironical" (p. 243)—these and countless other statements will affect various readers in various ways. It is idle to defend or to combat such views.

The book suffers a little from a trait noticeable in some other writings of this author—an irrepressible fondness for paradox. Perhaps it is necessary nowadays to talk about Shakspere paradoxically, if one expects to receive any attention; but paradox too often passes for originality. For example, Mr. Wendell makes the point that on the Elizabethan stage madness was meant to be comic, as drunkenness often is to-day. No doubt this was occasionally true; but how many readers will agree with this statement (p. 295)? "Only when we understand that *King Lear*, for all his marvelous pathos, was meant, in scene after scene, to impress an audience as comic, can we begin to understand the theatrical intention of Shakspere's tragedy." How about *Ophelia?*

A few of the most valuable points brought out in the book are the comparison of "Venus and Adonis" with "Hero and Leander," and the subsequent inference that to Shakspere more than to any other English writer "words and thoughts seemed naturally identical" (p. 65); the explanation of the popularity of puns, artificial phrases, and euphuism

on the stage, which Mr. Wendell says appealed to the audience in the same manner that catchy tunes in comic operas affect people at present; the discussion of the preponderance of the intellectual over the emotional in "Coriolanus," a play which "is such work as an artist, with what seems perversity, is apt to deem his best" (p. 342); and the constant insistence that Shakspere's development was artistic rather than personal.

Interesting as the book is even to special students, its chief value, we think, will appear if it is used as an introduction to the study of Shakspere. We are pleased to find in it none of the absurdities of the "inductive" school of criticism, which makes what should be a literary work seem like a text-book on graphic algebra or spherical geometry. The method here is absolutely sane and sound, the style is lucidity itself, fact is everywhere kept clear from inference, and there is no gush. There is not a silly sentence in the book. What reader of Dowden or Fleay can say that?—*The Nation.*

Imagination in Dreams and their Study. By Frederick Greenwood.

Mr. Greenwood seems to have abandoned polemics for *belles lettres.* His ingenious and diverting "*Lovers' Lexicon*" is closely followed by this charming and equally ingenious work on a subject scarcely of less interest to humanity than romantic affection. Mr. Greenwood here expounds a theory about dreams and dreaming not hitherto upheld in any important work on this fruitful theme, but none the less rational and practical. He sides with neither the supernaturalist nor the materialist. "Dreams have neither interest nor meaning, for the one, if they do not disclose the operation of supernatural agencies, impalpable influences from without; the other is narrowed into a determination to believe in the dissecting-knife, the microscope, and the galvanic battery as the only interpreters of man to himself."

He is as severe with the believer in the old wives' tales of warning as he is with the practical person who attributes all dreams to pie—as severe, that is to say, as is consistent with the amiable tone of his book. As to the theory that an unwholesome supper produces the phenomenon of dreams, he declares that "it does so only in the sense that a bird singing in the air produced Shelley's 'Ode to a Skylark.'" The mind of Shelley was the most important factor in that. "Whether, putting aside all question of warning, or revealing, or prophetic sleep-visions, dreams are of service to the dreamer, has often been discussed, the general opinion being that they are quite valueless in this respect. The truth is that, like books in Greek and Portuguese, they are valueless to as many as find them so."

Mr. Greenwood does not deny, of course, that disorder of the mind produces dreams, but he disagrees with Maury and others who contend that all dreams come from a disordered mind, holding that dreams are caused by the free working of the imagination, frequently in association with other mental faculties, while the physical man sleeps. The imagination has full play in sleep. Just how far other mental faculties are in play with it, if ever, it is the purpose of Mr. Greenwood to ascertain, if possible. His present volume seems to be a sort of "feeler." He describes many dreams that seem to him to "exemplify the potentialities of the mind in sleep," and asks his readers who have dreamed dreams which are "psychologically informing," to give him the benefit of what insight they have gained. He inclines to the opinion that the theory that "the imagination of man cannot portray what the eye has not seen, or what has not entered into the channel of the senses through conversation, the reading of books, the contemplation of pictures," does not apply exactly to dreams. These are exceptions. All dreams are not merely a confused and distorted reproduction of our daily experiences.

A certain variety of dream has impressed him strongly because of its dramatic construction. Such dreams are generally in two or more clearly or vaguely defined parts, and the "preparation," to use the dramatic term for the *denouement*, is frequently puzzling to the imagination that makes it. Here is one particularly good example of that kind of dream, which in all other respects is an utterly commonplace one. Yet "it is seen that observation, reflection, reasoning, were awake in the dreamer's head equally with imagination; and that, though those faculties tried to do so, they failed to comprehend what they contributed to invent or to shape. It is as if Sheridan wondered, while he was writing his "School for Scandal," why on earth a screen had been placed on the stage in Act IV, and found out the purpose with a shock of surprise when he caused the screen to fall."

While the Home Rule Bill of 1886 was pending an architect dreamed that he was surveying one of the royal palaces and met on one of the staircases the Queen in conversation with a lady who urged her to withhold the royal assent from Mr. Gladstone's bill. During the conversation the dreamer was annoyed by a loud ticking noise, which he could not account for. The scene changed to the smoking-room of a club, where a fellow-member asked the dreamer if he had seen that day's *Times*, which he explained contained a conversation between the Queen and Miss Cowper, in which the dreamer's name was mentioned. "At this point it flashed across me that the ticking noise which I had heard was accounted for. I said to myself, 'All the time the conversation was

going on, it was being telegraphed to the *Times* office.'"—*The New York Times.*

The Book of the Rose. By the Rev. A. Foster-Melliar, M.A.

It seems almost incongruous to be discussing a new rose-book in the middle of winter, and we feel inclined to say, with Biron:

"At Christmas I no more desire a rose
Than wish a snow on May's new-fangled earth,
But like of each thing that in season grows;"

but we have changed all that nowadays, and if Shakespeare could once more walk among us, he would doubtless admire the baskets of roses offered for sale in London streets in spite of frosty nights and powderings of snow. The cultivation and the demand for roses is a feature of the present day—theorists would point to it as the result of education; with a more universal knowledge of the beauties of nature comes a more universal wish to share in those beauties. Flowers are sought after and sold that twenty years ago even bloomed "unnoticed, save by God;" and the queen of flowers has a special cult of her own. There are many good practical books about roses already, but there always seems room for another on the shelves of garden-lovers. Each year brings fresh information, new varieties are tested and proved, new Hybrid Perpetuals or Teas come to the front, and older favorites are superseded. When the first *Descriptive Catalogue of Roses* was published in 1834, it enumerated four hundred and seventy-eight named varieties. Writing in 1869, Dean Hole (surely by acclamation the "Grand Prior of the Order of the Rose") says that only eleven of the four hundred and seventy-eight survived in the *Catalogue* of that year, and he wonders if the same process of elimination will occur thirty-five years later. In a somewhat hasty comparison between the summary of the one hundred and twenty-eight best varieties for exhibition given in Dean Hole's *Book about Roses*, and the lists given by the Rev. A. Foster-Melliar, we find only about fifty of those mentioned in the earlier list surviving in the later book, so that in twenty-five years more than half of the roses recommended by the Dean have dropped out of notice. Some still hold their own, and are firmly-established favorites—such as Gloire de Dijon, Devoniensis, and La France. In 1869, Maréchal Niel was a comparatively new and untried garden-rose, and it was uncertain whether it would endure the ordeal of a severe winter—Mr. Foster-Melliar pronounces it decidedly tender—though in some localities it will live through an ordinary winter if protected by a warm brick wall. The value of walls as affording support and protection to roses is recognized by all rosarians; the latest chronicler of the queen of flowers says: "No wall should be neglected. I have grown the best of Teas on the low wall surrounding a deeply gravelled stable-yard, and have won a medal with Souvenir d'Elise from this hopeless-looking place." And it is with the same love of beautifying odd corners that Mr. Alfred Austin, the laureate of gardens, writes: "I grow all my Gloires de Dijon along a fence in the stable-yard. Why should stable-yards not have flowers to beautify them as well as more romantic-sounding nooks and corners?" And in the *Book about Roses* we find the same advice: "Upon your house, between fruit-trees, wherever you have a vacant mural space, there put in a tea-rose."

Mr. Foster-Melliar has a good many suggestions to offer as to the situation and soil most suitable for the growing of roses; but he ends by telling us that in his own case he has battled successfully with most of the difficulties he mentions: "In many cases, however, the would-be grower of roses has no choice of a situation, but has to make the best of the ground at his disposal; and as I have to grow my own roses in just such a situation as I have been describing as the worst of all, viz., at the bottom of a valley, near a river, hardly above the level of the water-meadows, only thirty feet above sea-level, and, moreover, surrounded by large trees; I can fully sympathize with anyone in such a position." *The Book of the Rose* is written by an amateur for amateurs, and the directions given are therefore full and detailed, and, as a rule, very clearly put forth. Situation is often a problem that solves itself, and the unfavorable surroundings must be made the best of, but such matters as planting, manuring, and pruning are entirely in the hands of gardeners, and it is therefore to these chapters that amateurs will naturally turn for instruction. To begin with, a stock of enthusiasm is necessary. Mr. Foster-Melliar is an enthusiast himself in everything connected with roses, from the grubbing-up of stocks in the hedgerows to the final arrangement of the blooms for exhibition. As he says in his introduction:

"I write for enthusiasts, for those who make a regular hobby of their roses, and think of them as fondly and almost as fully in January as in June. There are not a few such, even among amateurs, in all ranks, and some of them, much handicapped, perhaps, by soil, situation, or circumstances, still retain their ardor, though not meeting with much success. The man of business who rises at daybreak to attend to his roses before his day's work in the town, who is quite prepared, if necessary, to go out with a good lantern on a November night to seize a favorable condition of soil for planting at once some newly arrived standards or dwarfs, and who, later in the winter, will turn out in the snow after dark to give some little extra protection that may be required for his beds—this is

the sort of man for me, and for the rose as well."

Mr. Foster-Melliar has devoted a good deal of study to the scientific feeding of roses. His remarks on the advantages of liquid manure are admirable, and he justly says (p. 71): "By liquid manure we can reach all the roots at once without disturbing them in the actual time of their most vigorous growth; and we can supply the rose with what it wants —soil thoroughly stored with food ready cooked as it were for immediate absorption, rather than solid manure in the soil which may or may not have all the materials ready in a soluble state." The chapter on "Pruning" is full of practical hints, and it disposes of the arguments sometimes brought forward in favor of slight pruning. The hints on planting roses in the open are to be commended to amateurs, while the chapter on "Manners and Customs" is an original method of cataloguing roses, and is full of useful information.

It takes time and dearly bought experience for beginners to learn to discount what Mr. Foster-Melliar calls "catalogue English." He says: "In this language 'medium-sized' means 'small,' and 'pretty' generally implies the same. In growth, 'moderate' means 'weakly,' 'free' describes a plant which is rather weakly but branching, and 'vigorous' stands for ordinary growth. 'A good pot-rose' might very likely mean that it would not stand any bad weather out-of-doors; a 'nearly full' one shows an eye; and we should probably be doing no injustice in supposing that a rose which is 'good when caught right' is bad as a rule." There is also a biographical rose-language that must always produce a sense of the unexpected in the mind of an uninitiated outsider who reads that "Spenser" is a "stouter and fuller Baroness Rothschild," and that "Sultan of Zanzibar" is "similar in wood and habit to Duke of Edinburgh and Reynolds Hole, but a weaker growth with a very bad constitution." Lovers of the abnormal will rejoice in such educated monstrosities as green roses; but it is to be hoped that they will not become common; we would rather by far go back to the old-fashioned damask and French roses that have bloomed in this country for over three hundred years, red and white, sweet-scented, the typical flower of England, or to the old-fashioned China rose, with its modest pink blooms, flowering early and late alike in cottage or palace garden.—*The Spectator*.

Little Eyolf. A play in three acts. By Henrik Ibsen. Translated from the Norwegian by William Archer.

Mr. Wm. Archer's translation of Herr Henrik Ibsen's new play, *Little Eyolf*, is marked by the same severe fidelity of interpretation and the same transparent simplicity of style as characterize this writer's former renderings of the work of the great Norwegian dramatist. Severity and simplicity are distinctive notes of Herr Ibsen's own style, and it is an unusual thing to find notes of style preserved in a translation. The work of bringing Norwegian into English is perhaps not a very difficult one, as languages go, for Norse and English are close akin; but it is a rare thing in literature to find a translation so true to what, from a knowledge of the prior Norwegian plays of the author of *Hedda Gabler*, one conceives the original *Little Eyolf* to be. Only in two places is anything like a suggestion of a blemish to be found—once in a sentence near the end of the play, where the run of the words makes one suspect that the Norse words must make a cleaner contrast between "Sunday" and "working-day;" and, earlier in the play, in the use of the word "rat-wife," which, however, Mr. Archer justifies in a note. These are trifling matters, and the version as a whole does credit to Mr. Archer's knowledge of his own and of his original's speech. As for the play itself, it is hard to restrain a desire to praise immoderately in speaking of it, and harder still to indicate in a notice like this what it is in the play that evokes the desire to praise. To read it is like listening to fine music, and any attempt to explain or expound the play would probably result in a heterogeneous concatenation of picturesque, if mixed, metaphors, such as one sometimes finds in the programmes of musical performances where the symphonies of Beethoven are reduced into a prose argument. It is easy to indicate the outer subject or shell of the play. You have a young married couple and their boy, a little fellow of nine. The play shows how the love of the father for his boy awakes the jealousy of the wife, who cannot share her husband's heart with any one. It shows the father renouncing his literary ambitions for the sake of his child; and it shows how, after the child has met with an accidental death, the characters of both the father and the mother are ripened by their grief. This is what may be called the shell of the play. What the kernel is baffles description, and can be tasted only by a study of the play itself. In all great work there is something elusive; and the beauty of this piece, while it commands a deep admiration from first to last, is of the kind that always eludes an analytical criticism. The piece is less likely to raise controversy than the former "social" plays, for it does not end with an interrogation-mark, but with a clear note of quite intelligible comfort. Some of its scenes, however, cut so deep into the nature of matrimonial affection that many respectable persons may think it necessary to be shocked by some of the lines, and hasty and inconsiderate readers may protest in the name of morality.

The best remedy for this is to read the play two or three times. It will please more on the second reading than on the first; and is, upon the whole, a work of which Scandinavian—or any other—literature may well be proud.—*The Scotsman.*

Greek Studies. A Series of Essays. By the late Walter Pater, M.A. Arranged for publication by Charles Lancelot Shadwell, M.A., B.C.L., Fellow of Oriel College, Oxford.

A melancholy interest attaches to the volume of *Greek Studies* by the late Walter Pater, prepared for the press by his friend, Charles L. Shadwell of Oriel College, and published by Macmillan. Posthumous work always makes a special appeal, and this series of essays is thoroughly representative of the culture, the finished and beautiful style and the classic bias of the distinguished critic. We notice an occasional slip, which presumably would not have appeared had the author revised the proof; for example, on p. 79 there is a bad grammatical blunder. But these are but specks in the ointment. The book contains nine papers, mostly dealing with Greek art and sculpture; especially fine are the first four, in which dominant classic myths are studied, the titles, "A Study of Dionysius; the Spiritual Form of Fire and Dew," "The Bacchanals of Euripides" (showing one phase of the Bacchus cult as used in the Greek drama), and two studies on the myth of Demeter and Persephone. The fifth, "Hippolytus Veiled," treats of the earlier, purer form of that legend, before it appears veiled in another country than Attica and in the handling of Ovid. "The Beginnings of Greek Sculpture" furnish food for papers on the heroic age and the age of graven images, full of suggestive points; there is one on the "Marbles of Ægina" and a final one on "The Age of Athletic Prize-Men: A Chapter in Greek Art"—as good a statement the excellencies and limitations of the Greek genius working in plastic forms and with chief regard to the superficies as we have ever seen. The characteristics of these mellow, charming essays are, their complex music of diction, at times the sentences becoming too involved not to tax the reader's eye and mind; subtlety and refinement of thought and feeling and a searching out of the underlying ideal concept in these productions of the Greeks which to the more careless attention seem coarse or meaningless. The last tract makes Pater's work dignified and noble. This, presumably his last book, is a welcome addition to classical studies.—*Hartford Daily Courant.*

Essays by Joseph Mazzini. Most of them Translated for the First Time by Thomas Okey. Edited with an Introduction by Bolton King.

Students of modern European history cannot well afford to give this collection of Mazzini's Essays the go-by. He has been the greatest representative of a certain intense phase of the modern revolutionary spirit which has stood related to the movements of the States toward freedom somewhat as Garrison did to the movement against slavery in this country. Much that was impractical and visionary in his speculations became the life sap of movements which have proved practical and permanent. The book carries for its introduction a winning portrait of Mazzini's gentle, pathetic, and refined face. The introductory sketch by Bolton King is excellent. *The Independent.*

Six of the incomparable essays of Joseph Mazzini, with an introduction by Bolton King, and an unpublished letter of Mazzini on the nature of life and death, printed on heavy paper, with a frontispiece portrait of Mazzini, with handsome silk binding and gilt lettering, make up one of the beautiful books for which J. M. Dent & Co. are famous. The essays, which are "newly done into English by Thomas Okey," are the ones entitled "Interest and Principles," "Faith and the Future," "The Patriots and the Clergy," "To the Italians," "Thoughts on the French Revolution of 1789," and "The Question of the Exiles."

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Miss Ferrier's Novels. Edited by Reginald Brimley Johnson. *Marriage*, 2 vols. *The Inheritance*, 2 vols. *Destiny*, 2 vols.

It is pleasant to see, amid the deluge of contemporary fiction, that the world does not willingly let die the sterling novels of earlier days. Among these the three stories of Susan Edmonstone Ferrier, written in the first quarter of the present century, now have the honor of a sixth revival in comparatively recent years. They were republished in Bentley's well-known series in 1841, again in 1851, and in a library edition in 1881–82; and two

American editions have appeared, one about forty years ago, the other within the past two years. In their own day their success was brilliant. In 1818 Blackwood paid the author 150*l.* for *Marriage*, which was so popular that he was willing to give 1000*l.* for *The Inheritance* in 1824. Scott, who was an intimate friend and sincere admirer of Miss Ferrier's, undertook the financing of *Destiny*, which was dedicated to him, and secured 1700*l.* from Codell for it in 1831. We need not remind our readers that such prices were exceptional sixty or seventy years ago. *Marriage*, moreover, was translated into French, and *The Inheritance* was dramatized and brought out at Covent Garden. The novels were favorites with Tennyson, who, in a note to his editions of 1842 and 1843 (omitted, like similar notes, in subsequent issues), states that the ballad of *Lady Clare* was "partly suggested" by *The Inheritance*, the heroine of which is a Miss St. Clair. Miss Ferrier was a frequent guest at Abbotsford. Scott, in his *Journal* (May 12, 1831), writes: "Miss Ferrier comes out to us. This gifted personage, besides having great talents, has conversation the least *exigeante* of any author, female at least, whom I have seen among the long list I have encountered—simple, full of humor, and exceedingly ready at repartee; and all this without the least affectation of the blue-stocking."

Marriage was written in 1810, when the author was twenty-eight, but was not published till 1818. It appeared anonymously, as its successors also did; Miss Ferrier did not allow her name to appear on the title-pages until the reprint of 1851 was brought out by Bentley. She was often urged to write more books, and made two attempts to do it, but she could not satisfy herself. Mr. Johnson commends her for this: "Her simple and unhesitating decision certainly indicates a strength of mind and a restraint as admirable as it is rare, and shows that she had some knowledge of her own powers and limitations. In fact, she depended so largely upon deliberate portraiture that, in a life of limited experience, her stock of models must soon have become exhausted."

Scott compliments "the author of the very lively work entitled *Marriage*" in the conclusion of the *Tales of My Landlord*; and he is said to have been evidently flattered when the anonymous novel was quite generally attributed to him. The books were also commended by Christopher North in the *Noctes*, passages in them being cited as "beautiful" and "pathetic." "These novels," he says again, "have one feature of true and melancholy interest quite peculiar to themselves. It is in them alone that the ultimate breaking-down and debasement of the Highland character has been depicted. Sir Walter Scott had fixed the enamel of genius over the last fitful flames of their half-savage chivalry; but a humbler and sadder scene—the age of lucre-banished clans—of chieftains dwindled into imitation squires, . . . the enthanasia of kilted aldermen and steamboat pibrochs—was reserved for Miss Ferrier."

The text of 1841 was revised by the author, and is followed in this new reprint. Besides a biographical sketch by the editor, a selection from Miss Ferrier's letters is prefixed to the first volume of *Marriage*. A portrait of the lady, from a miniature painted in 1836, is among the photogravure illustrations. The edition is in all respects tasteful, and the set of six volumes will undoubtedly be welcome to all lovers of good old-fashioned fiction.—*The Critic.*

The Annals of a Quiet Valley in the Wordsworth Country. By John Watson.

Here we have the memoranda of "A Country Parson" concerning a single valley in the English lake district—a dale which he admits is "a compound of several originals, which form one general watershed, and geographically are not widely separated." From this we infer that the author has permitted himself some latitude in locating the main incidents which he relates; but it is manifest that in all principal factors he has kept closely to the records as he found them in the books of the old parishes. These records reflect the lives and doings of one of the most interesting classes in the north of England—that race of yeomen, or "statesmen," a remnant only of which remains. Mr. Watson writes out of the abundance of his heart; he loves his valley, and he knows it thoroughly. To the present generation many of the facts here related seem incredible. We are introduced to a people of primitive ideals, of a simplicity and, it must be confessed, of an ignorance which astounds us; and it is hard to realize that we are only looking back a couple of centuries. Some of the stories are deliciously quaint; there is none better than this one: It was the custom for the parish clerk each Sunday to make announcements to the congregation assembled concerning the services of the coming week. "Upon one memorable occasion," says Mr. Watson, "the clerk gave notice to the assembled worshippers to the following effect: 'There'll be nae service in this church for m'appon a matter o' fower weeks, as parson's hen is sitting in t' pulpit.'" That congregation evidently thought that the maternal affairs of the parson's hen were more important than a nice punctuality in the service of the Lord.

The volume is full of the personality of the people whose quiet life it depicts; the atmosphere is one of secluded peace, of an existence "far from the madding crowd," where tradition, not unmixed with superstition, held undisputed sway. There are bits of folk-lore, memories of curious customs and odd observances, which make charming read-

ing, and are a very goal of rest to the tired mind of the reader of to-day. And through it all we catch glimpses of that noble scenery, contemplation of which was a potent factor in moulding the mind and shaping the utterances of one of the greatest poets of all time —William Wordsworth.—*Philadelphia Evening Bulletin.*

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